



National
Qualifications
2024

X843/76/11

**Latin
Literary Appreciation**

TUESDAY, 14 MAY
9:00 AM – 11:40 AM

Total marks — 80

Choose **TWO** sections.

Attempt **ALL** questions in your chosen sections.

Section 1 — CATULLUS — 40 marks

Section 2 — OVID — 40 marks

Section 3 — VIRGIL — 40 marks

Section 4 — PLINY — 40 marks

Section 5 — CICERO — 40 marks

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not you may lose all the marks for this paper.



* X 8 4 3 7 6 1 1 *

SECTION 1 — CATULLUS — 40 marks

Attempt ALL questions

Catullus, *Poems*

Turn to PAGE TWO of the Prescribed Text.

1. Refer to Poem 2, lines 10–36 (not one . . . to own).
 - (a) Give details of Catullus' lie. 2
 - (b) Explain how he got found out. 2

Turn to PAGE THREE of the Prescribed Text.

2. Refer to the whole of Poem 4 (*paene insularum . . .*).
 - (a) Identify the feelings that Catullus had in returning to Sirmio. 2
 - (b) In what ways is Catullus speaking to Sirmio as if the place was a person? 3

Turn to PAGE SIX of the Prescribed Text.

3. Refer to Poem 7, lines 1–18 (*Acmen . . . approbationem*).
 - (a) What does Love (*Amor*) approve of in these lines? 3
 - (b) Refer to the whole of Poem 7. In what ways does Catullus use language to make the lovers' emotions convincing? 6

Turn to PAGE SEVEN of the Prescribed Text.

4. Refer to the whole of Poem 9 (Yesterday . . .).
Explain the reasons Catullus gives for writing this poem. 3

Turn to PAGE SEVEN of the Prescribed Text.

5. Refer to the whole of Poem 11 (According . . .).
 - (a) Describe the ways in which Catullus feels conflicting emotions in this poem. 2
 - (b) Lesbia has compared Catullus to Jove. What are Jove's desirable characteristics? 2

SECTION 1 (continued)

Turn to PAGE EIGHT of the Prescribed Text.

6. Refer to the whole of Poem 13 (*iucundum . . .*).
Explain why Catullus is hopeful for the future. 3
7. Catullus' poems have survived because they are entertaining. What do they tell a modern audience about the Roman sense of wit and humour? 4
8. Do you think Catullus was a likeable person or not? Refer to some of the poems you have read to support your answer. 8

[Turn over

SECTION 2 — OVID — 40 marks

Attempt ALL questions

Ovid, *Metamorphoses*

Turn to PAGE NINE of the Prescribed Text.

9. Refer to the whole of Extract 1 (Pyramus and . . .).

In what ways does Extract 1 help to set the scene for the story of Pyramus and Thisbe?

3

Turn to PAGE TEN of the Prescribed Text.

10. Refer to Extract 2, lines 1–13 (
- fissus . . . aures*
-).

(a) In line 3, Ovid tells us that no-one had previously spotted a crack in the wall. Suggest reasons why Pyramus and Thisbe noticed it now.

2

(b) Refer to lines 9–13 (*invide . . . aures*). Describe the feelings that Pyramus and Thisbe had about the wall.

3

Turn to PAGE ELEVEN of the Prescribed Text.

11. Refer to Extract 3, lines 10–18 (
- ecce . . . aura*
-).

(a) Refer to lines 10–14 (*ecce . . . haec sit*). Identify the different thoughts and emotions which Thisbe experienced as she came out of the cave.

4

(b) In lines 15–18 (*dum dubitat . . . aura*), Ovid describes Thisbe's shock when she discovered Pyramus lying injured on the ground. Explain how Ovid makes this description come to life.

4

12. Consider the story of Pyramus and Thisbe as a whole. What can we learn about the ancient city of Babylon from reading this story?

3

Turn to PAGE THIRTEEN of the Prescribed Text.

13. Refer to Extract 7, lines 1–4 (
- adcubuere . . . virentes*
-).

(a) Explain what Baucis did.

2

(b) What does this reveal about her personality?

2

SECTION 2 (continued)

Turn to PAGE FOURTEEN of the Prescribed Text.

14. Refer to Extract 8, lines 1–5 (Meanwhile . . . unpreparedness).

In these lines, Ovid describes how the wine bowl never ran dry. Explain how events in these lines show that the guests were gods.

3

Turn to PAGE FOURTEEN of the Prescribed Text.

15. Refer to Extract 9, lines 14–18 (*iamque . . . truncos*).

At this point in the story, Baucis and Philemon began to turn into trees. Show how Ovid makes his description of this supernatural event so effective.

3

16. Consider the story of Baucis and Philemon as a whole. What lessons about hospitality might Roman readers have learned from reading this myth?

3

17. Ovid once wrote: ‘People will always read my stories. I shall live to all eternity’.

Discuss the possible reasons to explain why Ovid was right and people today still enjoy his stories. Support your answer with reference to both stories.

8

[Turn over

SECTION 3 — VIRGIL — 40 marks

Attempt ALL questions

VIRGIL, *Aeneid*, I, IV, VI

Turn to PAGE FIFTEEN of the Prescribed Text.

18. Refer to the whole of Extract 2 (*haec dum . . .*).

In these lines, Virgil describes Aeneas' first meeting with Dido. In what ways does Virgil make Dido seem very impressive? Refer to the text to support your answer.

3

Turn to PAGE SIXTEEN of the Prescribed Text.

19. Refer to Extract 5, lines 1–9 (*interea . . . Nymphae*).

When he describes the start of Dido and Aeneas' love affair, Virgil refers to natural happenings to make his description exciting and dramatic.

(a) In what ways does Virgil link the forces of nature into the story?

3

(b) How effective, in your view, is Virgil's description in creating a dramatic atmosphere?

4

Turn to PAGE EIGHTEEN of the Prescribed Text.

20. Refer to Extract 7, lines 1–6 (*at vero . . . sumat?*).

In what ways does Virgil show that Aeneas is worried about the future in these lines?

3

Turn to PAGE NINETEEN of the Prescribed Text.

21. Refer to the whole of Extract 8 (“Because of . . .”).

(a) What fears does Dido express in these lines?

3

(b) What can we learn from these lines about the circumstances of women in the ancient world?

4

SECTION 3 (continued)

Turn to PAGE NINETEEN of the Prescribed Text.

22. Refer to Extract 9, lines 1–7 (*tandem . . . veni*).

In these lines, Aeneas says he is going to speak in his own defence.

(a) What defence does Aeneas give for his past actions? 2

(b) How convincing, in your view, is Aeneas' defence? Give reasons for your opinion. 4

Turn to PAGE TWENTY of the Prescribed Text.

23. Refer to the whole of Extract 11 (*i, sequere . . .*).

In these lines, Dido promises to take revenge on Aeneas for leaving her.

Show how Virgil uses language to emphasise just how angry Dido is feeling at this point. In your answer, you may wish to refer to the choice and arrangement of words, imagery, sound and metre. 6

24. 'Virgil shows genius in portraying pain and unhappiness'.

To what extent would you agree with this view? Support your answer by referring to the text. 8

[Turn over

SECTION 4 — PLINY — 40 marks

Attempt ALL questions

Pliny, *Letters*

Turn to PAGE TWENTY-TWO of the Prescribed Text.

25. Refer to Extract 2, lines 13–14 (*respondi . . . dederat*).

In your view, what conclusions can we draw about Pliny's personality from these lines?

2

26. Refer to Extract 2, lines 13–22 (*iubet . . . enotaretque*).

(a) Pliny's uncle decided to investigate the eruption cloud. Suggest reasons why he planned to travel in a small boat (*liburnica*).

2

(b) Pliny's uncle received a letter from Rectina as he was about to leave. Explain what this letter said.

3

(c) Pliny's uncle changed his mind and decided to use larger ships (*quadriremes*) instead. Suggest reasons for this decision.

2

Turn to PAGE TWENTY-THREE of the Prescribed Text.

27. Refer to Extract 3, lines 6–8 (“To calm . . . remarkable”).

Do you think Pliny's uncle behaved sensibly when he arrived at Stabiae? Explain your answer.

2

Turn to PAGE TWENTY-THREE of the Prescribed Text.

28. Refer to Extract 4, lines 12–16 (*nam crebris . . . vicit*).

In these lines, Pliny wants to create a sense of urgency. Explain how he does this by his choice of words.

4

Turn to PAGE TWENTY-FOUR of the Prescribed Text.

29. Refer to Extract 7, lines 5–8 (*profecto . . . crederentur*).

(a) In these lines, Pliny describes how he spent the afternoon and evening after his uncle had left. From this description, what do we learn about a wealthy young Roman's daily routine?

3

(b) Explain why Pliny took so long to realise that danger was approaching.

2

SECTION 4 (continued)

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

30. Refer to Extract 9, lines 1–11 (*iam hora . . . detinebat*).
- (a) Refer to lines 1–5 (*iam hora . . . impellit*). What made it seem sensible for Pliny and his mother to leave the town? 2
- (b) Refer to lines 6–11 (*nam vehicula . . . detinebat*). What unnatural sights did Pliny observe in these lines? 3

Turn to PAGE TWENTY-FIVE of the Prescribed Text.

31. Refer to Extract 11, lines 2–6 (*tum mater . . . moretur*).
- (a) What did Pliny’s mother say to her son in these lines? 3
- (b) What can we learn about his mother’s character from her behaviour? 2

Turn to PAGE TWENTY-SIX of the Prescribed Text.

32. Refer to Extract 13, lines 1–5 (*tandem . . . exegimus*).
To what extent does Pliny’s description enable the reader to understand the feelings of Pliny and his mother? 2
33. Consider the portrayal of Pliny’s uncle in the story. To what extent would you consider him to be an effective leader and good decision-maker? 8

[Turn over

SECTION 5 — CICERO — 40 marks

Attempt ALL questions

Cicero, *In Verrem V*

Turn to PAGE TWENTY-SEVEN of the Prescribed Text.

34. Refer to Extract 1, lines 8–30 (Once . . . parties).

What do these lines tell us about the duties that a Roman governor was expected to perform?

4

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

35. Refer to Extract 3, lines 1–7 (*cum propter . . . veste*).

(a) In lines 4–5, Cicero says the pirate ship was ‘not captured but towed away’ (*non ceperunt, sed abduxerunt*). Explain the point Cicero is making.

2

(b) Refer to lines 5–7 (*erat . . . veste*).

Explain how Roman pirates made their money. Refer to the text to support your answer.

3

Turn to PAGE TWENTY-EIGHT of the Prescribed Text.

36. Refer to Extract 3, lines 24–30, (*hominem . . . facta est*).

Explain why the people of Syracuse were so eager to see the pirate captain punished in public.

3

Turn to PAGE TWENTY-NINE of the Prescribed Text.

37. Refer to the whole of Extract 4 (*One man . . .*) and to Extract 5, lines 1–8 (*hoc tu . . . decerneretur*).

Explain in what ways Publius Servilius and Verres treated pirates differently.

4

Turn to PAGE TWENTY-NINE of the Prescribed Text.

38. Refer to Extract 5, lines 11–17 (*lautumias . . . imperantur*).

Explain why, according to Cicero, prisoners were sent to the quarries in Syracuse?

3

Turn to PAGE TWENTY-NINE of the Prescribed Text.

39. Refer to the whole of Extract 6 (But because . . .).

According to Cicero, why did Verres not put his prisoner in either the stone quarries or one of the coastal towns?

3

SECTION 5 (continued)

Turn to PAGE THIRTY of the Prescribed Text.

40. Refer to Extract 7, lines 9–19 (*interea . . . flagitaret*).

What impression do **you** get of the people of Syracuse? Refer to the text to support your answer.

4

41. Refer to Extract 7, lines 26–33 (*itaque . . . putem*).

In these lines, Cicero expresses his outrage at Verres' cruelty. How effectively does the language Cicero uses in these lines emphasise the outrage he feels?

6

42. 'Although most of Verres' behaviour is shocking, Cicero makes a lot of it amusing.' To what extent do you agree that it is amusing? Support your answer with reference to the text.

8

[END OF QUESTION PAPER]

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